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EDITED BY  
E. MINSHALL.

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and Review.

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## THE NONCONFORMIST MUSICAL JOURNAL:

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Devoted to the interests of Worship Music in the  
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### Our Competitions.

THE offer of a prize for a *Congregational Setting* of "The Lord's Prayer" evidently interested a good many of our readers, and the result has been very satisfactory. The prize has been awarded to

Mr. Alfred Wm. Fletcher,  
92, Handel Terrace,  
Curzon Street,  
Derby.

This composition is now in the printer's hands, and will be issued with the May Journal. The following are highly commended: "Melmerly," "Trinity," "Sarratt," "Alla Breve."

### Our Next Competition.

WE offer a prize of Two Guineas for the best *Concluding Voluntary*. The following are the Conditions:

1. Compositions must be sent to our office not later than May 1st, 1896.
2. Each composition must be marked with a *nom de plume*, and must be accompanied by a

sealed envelope, containing the name and address of the composer.

3. The composition must not cover less than two, and not more than four pages of the *Organist's Magazine of Voluntaries*.

4. The successful composition shall become our copyright on payment of the prize.

5. Unsuccessful compositions will be returned if stamped addressed envelopes are sent us for that purpose.

6. We reserve the right to withhold the prize should we consider there is no composition of sufficient merit or suitability.

7. Our decision in all matters relating to the competition shall be final.

The Welsh people in London held a Festival Service in their native tongue in St. Paul's Cathedral on St. David's Eve. The congregation is stated to have numbered 8,000 persons, and the choir about 300. How many of these 8,300 were really Welsh, and how many of those belong to the Church of England? Certainly there are not 300 singers in Welsh Episcopal churches in London, but probably we should find quite 300 in all the Welsh chapels combined. Is it not possible to occasionally have a Welsh service in one of the large London chapels—the Metropolitan Tabernacle or Westminster Chapel, for instance? Such a service would be more suited to the convictions of the London Welsh than a service in the grand old Cathedral.

A proposal is made to raise by public subscription a fund to be vested in Trustees for the benefit of the children of the late Sir Joseph Barnby, who are left in needy circumstances. A very influential committee has been formed to carry out this excellent project. Subscriptions should be sent to the Hon. Sec., Mr. Alfred Littleton, 1, Berners Street, W.

The split in the Salvation Army is to be deplored. We are, however, glad to see that Mr. Ballington Booth, in his new movement, proposes to give attention to better music. This is what he said to some of his fellow workers in New York: "Music must be made a special feature. I hold tenaciously to the belief that music has been too long discarded by some of the principal religious organisations, and I see no reason why that which exercises so potent an influence in the world should not be brought within the consecrated use of the Church Militant. I propose to introduce music of a higher and more intelligent character to reach the middle stratum of society."

It is with much pleasure that we record the fact that the Nonconformist Choir Union is making rapid strides. This year no less than 7,000 copies of the music for the Crystal Palace Festival have been printed, and not a copy remains on hand. Many choirs who were not prompt in their appli-



cation are disappointed that they cannot get books.

The committee of the Union have arranged with Madame Belle Cole, as contralto vocalist for the Festival. Arrangements are not yet finally made with a soprano. Dr. E. H. Turpin will, we believe, be the adjudicator in the choir competitions.

The Treorchy Male Voice Choir—who recently sang with so much success before the Queen at Windsor—have been visiting London. On Sunday, the 22nd ult., they attended Mr. Price Hughes' conference at St. James's Hall, when they sang several Welsh hymns and tunes, much to the delight of the crowded audience. "Aberystwith," by Dr. Joseph Parry, an excellent tune, was the most appreciated. Mr. Price Hughes gave an interesting address on the place of music in the service of the Church.

We regret to hear that the *Scottish Musical Monthly* will cease to exist as a separate paper after this month. Though it has only been in existence a short time it has had a good circulation. It was always bright and readable, and was very ably conducted.

We would remind our readers that this is the 100th number of THE NONCONFORMIST MUSICAL JOURNAL.

### A Personal Statement.

THE fact that so many of my readers have shown a most kindly interest in my musical work (especially in connection with regular Sunday duty) must be my excuse for giving space to the following personal statement. It is now just three years since I retired from the direction of the music at the City Temple. Had I been inclined to undertake another appointment, I need not have been without an organ for two Sundays, for at once I received several very tempting invitations to some of the largest and most flourishing Nonconformist churches in London. Since then many similar applications have been made to me, but for various reasons I have felt it wise to decline them all. Within the last few weeks, however, the deacons of Westminster Chapel, James Street, S.W., have approached me and given me a most cordial invitation to undertake the music in that church. After careful consideration I have come to the conclusion to accept this "call"—if I may so term it. Westminster Chapel has seen very prosperous days, but in recent years, owing in a large measure to the church being without a pastor, the congregation has gone down somewhat. Mr. Hurndall (whose unfortunate death from gas poisoning at the end of last year will be remembered) was happily building up the cause again. The music, however, has been allowed to drift into a poor state, and it was represented to me that if

I would undertake charge of it, remodel it, and do what I could to enrich the Service of Praise generally, and so make it an attraction to the place, it would be a help to the cause. Although greatly enjoying the Sunday rest and the freedom from the anxieties attending a regular appointment, I could not resist this invitation to useful and much needed work. The building is the most capacious Congregational church in London (it will seat over 3,000 comfortably), and the organ (a Willis's three-manual of excellent quality) is, I believe, the largest in any Congregational church in the metropolis. The possibilities of the place therefore are great. But I have to begin at the beginning. A choir has practically to be formed, and if any of my readers are willing to associate themselves with me in this work, I shall be very glad to hear from them at once. I enter upon my new sphere of labour on the 5th inst. with hope and joy. If I can only gather round me friends who will assist me in the arduous task, I feel that together we can do something that will help, in some measure at least, to increase the congregation at Westminster Chapel and make the cause prosperous.

E. M.

### Words or Music—Which?

"IN singing, which is of the more importance, the words or the music? Where it is impossible to give the words clearly without sacrificing the music, or to give the music clearly without sacrificing the words, which should have the preference?" These are questions that have long perplexed both singers and singing-teachers; and whatever answers may be made to them, they are certain to be opposed by heated arguments tending to show the sinfulness of neglecting the words on the one hand or the music on the other. It would seem that equal importance should be given to the music and the words; but there are cases in which it is not as easy to sing words as it is to speak them, especially when a high note is attached to an unpropitious vowel sound, under which conditions the logical conclusion appears to be that the word should give way to the music. If something is to be marred as a matter of necessity, it is better that the word should be twisted to suit the music than that the music should be twisted to suit the word. In the one instance it is simply a matter of harmless mispronunciation or suppression, while in the other it is a question of bad tone-production, and an inevitable spoiling of the musical effect. The majority of singers, however, are morbidly sensitive on this point, not because they are insensible to the claims of the music to primary consideration, but because they are fearful that they may be accused of indistinct enunciation, which appears to be the most unpardonable sin that may be charged against a vocalist. It is the old story of escaping Scylla to suffer wreck on Charybdis; for if the faulty pronunciation of a word displeases one class of critics, the bad production of tone consequent in honouring elocution at the expense of vocalising offends on the other, and so the hapless singer is between two fires. And yet elocution and singing are widely different arts, and it would appear that the



artist should be loyal to music first. When clear enunciation and singing can be perfectly combined, there is no excuse for giving prominence to one and slighting the other; but where there is a choice, and either speech or song must perforce give way, it is better that a word should be indistinctly pronounced than that a note or a group of notes should suffer. What would be unpardonable in an elocutionist may be condoned in a singer. Many words that may be uttered without effort in a speaking voice and on a note chosen by the speaker become recalcitrant when sung on notes chosen by the composer. As the singer's mission is essentially a musical one, it may be urged that the music should be of chief importance. In other words, where there arises a difficulty of the nature under discussion, it is safe to insist that the singer is a singer first, and an elocutionist whenever it is possible to be so without doing injustice to the technique of her art. The least pleasing singers and the most unmusical in effect are those who attempt to sing and talk simultaneously.—*Musical Record*.

#### PRESBYTERIAN CHURCH OF ENGLAND ASSOCIATION OF NORTH LONDON CHOIRS.

THE ninth annual Service of Praise was held in Marylebone Presbyterian Church, one of the largest in the denomination, and of which the Rev. G. F. Pentecost, D.D., is the minister, on February 25th. There was a large congregation, estimated at 1,200 persons. The united choirs, numbering about 300 voices, were placed in front of and around the pulpit. Mr. David Watkins, choirmaster at Stoke Newington Church, proved an efficient conductor; and Mr. A. R. Musgrave, organist of Marylebone Church, presided at the fine new organ built by Messrs. Hale and Son, of Plymouth, which was used for the first time on this occasion.

The service commenced with two voluntaries—"Offertoire," by J. F. Barnett, and "Adagio, im frein styl, in E" (op. 35), by Merkel—both excellently played by Mr. Harold E. Mackinlay, F.R.C.O., organist at Islington Church. Wesley's hymn "Blow ye the trumpet, blow," was sung to Goss's tune "Waterstock," the fourth strain of which is almost the same as the second phrase of "St. Stephen." After a prayer, the choir sang alone, "Yet there is room!" to a tune by Mr. Croil Falconer. The Scripture lesson was followed by Psalm xci, to a chant by Handel, adapted by Kuyvelt. This was not very successful, and the organ accompaniment almost smothered the voices. Stainer's short but effective anthem, "O Dayspring," followed, and was well sung. Then came a sad item in the programme, the reading of a resolution passed at the Council meeting held on the previous Saturday, relating to the lamented death of Sir Joseph Barnby, who had shown a practical interest in the Association. The deceased musician's fine tune, "St. Philip," to the words "For all the Saints," was then sung as an *In Memoriam*. The remaining hymns were, "Onward, Christian Soldiers" (Sullivan's tune), and "Hark, hark my soul," to Dykes' setting. The chief musical features in the programme were Sir John Goss's masterly anthem, "Praise the Lord," and Handel's "Hallelujah" chorus. The lovely middle movement of the anthem would have fared better if it had been sung by a quartett, or a small choir of picked voices, and the glorious final movement might have been taken more quickly with advantage. The "Hallelujah" chorus should have been sung faster. The sopranos (amongst

whom were a good many boys) seemed to find the long high notes very trying to sustain at the slow *tempo*, and at the end of a fatiguing service; moreover, the music, if sung too slowly, is divested of much of its jubilatory character, and thus loses in effect. We feel bound to enter a strong protest against the sudden reduction of speed at the words, "The kingdoms of this world," which was most unwarrantable. The offertory and closing voluntaries, played by Mr. Musgrave, were of the French school. Mr. Musgrave was seriously handicapped in having to play upon an unfinished organ, and upon an instrument with which he had had no opportunity of becoming thoroughly familiar. He could not have realized the overpowering effect of the organ, with its heavy wind pressures, and open position in the church. It would therefore be unfair to pass judgment upon what, under the circumstances, was a very difficult task.

During the utterance of some remarks by Mr. Robert Wales, the excellent President of the Association, an unfortunate mishap occurred in the sudden extinction of the electric light in the upper part of the church. A few minutes later the lights in the lower portion of the building also went out, and total darkness reigned supreme, except for the light which Dr. Pentecost was able to throw upon the subject in his address. Dr. Pentecost is a man of ready resource, and fortunately he kept the vast audience well in hand, and thus any appearance of panic was averted. A new fuse was soon obtained, and shortly afterwards the building was again brilliantly illuminated.

#### Obituary

MR. T. RADFORD HOPE, J.P.

We regret to record the death of Mr. T. Radford Hope, J.P., of Redhill, which took place on February 29th. Although 72 years of age, Mr. Hope had the life and energy of a man much younger. He was always bright and happy, and inspired enthusiasm in all with whom he came in contact. He was Secretary and Treasurer of the London Baptist Choir, and was always a conspicuous figure in the psalmody arrangements of the Baptist Missionary Meetings at Exeter Hall. One of his last wishes was that the old tune "Cranbrooke" ("Grace, 'tis a charming sound") should be sung at the Missionary Meeting this year, a desire that will no doubt be carried out.

Mr. Hope had a warm heart and a gentle spirit. He will be sorely missed by a wide circle of friends.

MRS. J. J. LARWOOD.

It is with sincere regret that we have to announce the death of Mrs. Larwood, wife of Mr. Jesse J. Larwood, and only daughter of Mr. and Mrs. C. Deayton, of Teddington. Mrs. Larwood was organist of the Baptist Chapel for some years, and took a deep and practical interest in all church work. She possessed a most amiable and gentle disposition, and was greatly esteemed by all who had the pleasure of her acquaintance. The funeral was attended by many friends, at least a thousand persons being present at the cemetery. Much sympathy is felt for the bereaved husband and parents in their great sorrow.



### Music at Bunyan Meeting, Bedford.

BUNYAN MEETING is one of the best known Congregational Churches in England, and its name accounts for its celebrity. It was founded in 1650 and has always been conducted on Union principles. Its first pastor was John Gifford, a remarkable man who for a time served as Major in the King's army during the Civil War. He afterwards practised physic in Bedford. He was one of the few who founded the little church, and was at once appointed pastor. It is supposed that Evangelist in the "Pilgrim's Progress" represented this good man. In 1653 and for some years afterwards the church met in St. John's Parish Church, Gifford having been presented with the living on the death of the previous incumbent. In 1653 John Bunyan, after a somewhat wild and careless life in Elstow, joined the church at St. John's. On January 21st, 1672, some years after the death of Gifford, the church having been removed from St. John's, John Bunyan was chosen pastor. At that time he was in prison, but it was very near the close of his first long imprisonment of twelve years. The "Pilgrim's Progress" was not written at this time, but during a second imprisonment of six months in 1675. From Bunyan's time up to now, the church has flourished, and long pastorates have been the rule.

The present esteemed minister is Dr. John Brown, who went to Bedford in 1864 (after a nine years' ministry in Manchester) as co-pastor with the Rev. John Jukes. In 1866 Mr. Jukes died and Mr. Brown became sole pastor. Dr. Brown's

ministry is greatly valued, and he is held in high honour in all Congregational circles. In his own immediate district he is regarded as a kind of Non-conformist bishop. He is well known as a close student of history, and has written a "Life of Bunyan" and "The Pilgrim Fathers." Both these books have had a wide circulation.

Bunyan Meeting is an old-fashioned kind of building, situated in one of the side streets of the town. The very handsome bronze doors to the chapel, representing scenes from the "Pilgrim's Progress" were presented by the Duke of Bedford. The interior is comfortable and well maintained.

The musical arrangements of the church are in the efficient hands of the organist, Mr. Thomas J. Ford, whose likeness we give. Mr. Ford was a chorister boy under the late Charles E. Horsley at St. Saviour's Church, Warwick Road, Maida Vale, from 1857 to 1860. After serving his articles with Mr. Rolt Temple, he was appointed organist at London Road Chapel, Chelmsford, a position he held for four years or so. From there he removed to Bedford to undertake the duties of his present post. Mr. Ford has a large teaching connection in the town, and has been very successful in passing pupils at the various public examinations.

The organ, which was built by Forster and Andrews in 1867, contains eleven stops on the great, nine on the swell, and two on the pedals. It is blown by one of Joy's hydraulic engines.

The ladies of the choir sit in the organ chamber at the back of the pulpit, and the gentlemen in the side galleries. The choir consists altogether of eighteen members—not a large number by any means to lead the singing in such a building. We understand that owing to the constant coming and going of the young people to the town, Mr. Ford finds it difficult to keep a very efficient choir. For this reason anthems are not sung regularly. But surely in such a congregation, and in so large a town as Bedford there are sufficient musical residents to form a good choir. The choir as we heard it one Sunday evening in December, could with great advantage be strengthened.

The service on the occasion of our visit began with hymn 383 from the Congregational Church Hymnal. Another tune-book seems to be in use in the church, for Dr. Brown gave another number for the tune. The congregation did not join very much, and throughout the hymn the marks of expression were unobserved.

After prayer and a Scripture lesson, the 429th hymn, "When the day of toil is done" was sung, and again the lack of expression was the main feature. The last verse runs thus:

*pp.* When the breath of life is flown,  
When the grave must claim its own,  
*cr.* Lord of life! be ours Thy crown—  
*f.* Life for evermore!

Surely there is demand here for light and shade; but the verse was sung from the first word to the last with very much the same amount of tone.

A second prayer followed, and then the 121st Chant was sung. The singing would seem to indicate that it had never been rehearsed, or some

of the mistakes made would have been avoided. For instance, "The wicked shall be silent in darkness" was sung as if it was a matter for unbounded rejoicing. The sixth verse has scope for giving great effect to the words, but the opportunity was lost. Incorrect pointing too was heard in the latter half of verse four.

To set them . a- | mong . . . | princes || and to  
make them . in- | herit the | throne of | glory.

A pause was made upon "set" and "make," but on reference to the explanatory notes at the beginning of the chant book, it will be seen that in both instances "them" should be sung immediately after the accented words.

The chant was followed by a second Scripture lesson, and then hymn 347, "My heart is resting, O my God," was sung. The congregation sang much better in this, though they dragged a little, and expression was observed fairly well, though the last two lines seemed to call for more vigorous treatment.

The sermon was founded upon Romans vi. 23. Needless to say that Dr. Brown was eloquent, forcible, and effective. He is always thoughtful, and his illustrations are very apt. He is never dull and never sensational, but always earnest and interesting.

The last hymn, No. 250, "With broken heart and contrite sigh," was sung to Dyke's tune, "St. Cross," and very well it went. We would, however, suggest that a good effect could be made by taking the last verse at a quicker rate than the other four verses. The change of idea seems to demand a change either of music or speed, or both.

It seemed to us that not sufficient attention is given to the music at Bunyan Meeting. It gave one the impression that it was something tacked on to the service, in which the congregation took but little interest. It lacked "go" and spirit, and the people dragged very considerably. We confess we hoped to hear something better. Indifference to the musical part of our service will not do in these days. Mr. Ford is a very capable musician, and if he was thoroughly supported by a sufficiently large choir, and by the enthusiasm of the congregation, we fancy the singing would quickly be very much improved. Anthems should be sung at every service. Solos should be rendered as often as possible. Occasional concerts should be given by the choir. All this would excite musical interest in the church, and would add to the efficiency of the service of praise. We cannot believe that lack of talent prevents some such scheme being carried out.

A church of such historical interest and possessing so prominent a man as Dr. Brown as pastor, ought certainly to take a high position in musical matters. Will our friends aim at that?

An attractive musical service, when devotionally rendered, is not only really helpful to the regular congregation, but does much in drawing in outsiders who usually attend no place of worship. The benefits of such a service are therefore manifold.

## The Analysis of Hymn Tune Melodies.

(Concluded from p. 46.)

TUNES of five lines are generally divided into two sentences, of which the first contains two phrases and the second three. This is the case in the tune *Viaduct* (C.C.H., 315) by the editor of this Journal, the cadence at the end of the second line being an exceptional form of the authentic cadence.

Tunes of six lines admit of various divisions according to the nature of the hymns to which they are set. In the old Reformation chorale known as *Old 148th*, we have a sentence of four phrases followed by one of two, while in the familiar tune *Dismissal*, we have the converse, the first sentence containing two phrases and the second sentence four. Both Dr. Gauntlett's *Triumph* (C.C.H., 171) and Henry Smart's *Regent Square* (C.C.H., 10) shew three sentences, each sentence containing two phrases. The tune *Holyrood* (C.C.H., 121) is, on the contrary, divided into two sentences of three phrases each. The old German chorale *Innsbrück* (C.C.H., 333) gives us an extended sentence of six phrases divided by an imperfect or mixed cadence at the end of the third phrase. A hymn tune of three lines, e.g. Mr. Minshall's *Hope* (C.C.H., 605), constitutes a sentence of three phrases, as described in a former part of this article. In the well-known tune *St. Aidan* every phrase ends with an authentic cadence.

In tunes of eight lines the division is generally into two sentences of four phrases each, as in *Hollingside*, or into four sentences of two phrases each as in the *Easter Hymn*, or as in Dr. Croft's *St. Matthew*. A more unusual division is that adopted in *Banias* (C.C.H., 133) where we have two sentences of two phrases each and one sentence of four phrases. In Sullivan's *Lux Eoi* we have the converse, a sentence of four phrases being followed by two sentences each containing two phrases.

Extended phrases of five or six bars, though common enough in lengthy vocal or instrumental compositions in which they are introduced for the sake of variety, are but seldom found in hymn tune melody on account of the construction of the latter being severely limited by that of the words. One admirable example is, however, to be found in the initial phrase of Sir J. Goss's fine tune *Praise* (C.C.H., 10), where, by lengthening the final and penultimate notes, the composer has produced an extended phrase of five bars.

An example of a two bar phrase expanded into one of three bars is to be found in the fourth line of the tune *Herstmonceux* (C.C.H., 214). In Dr. Gauntlett's tune *St. Abinus*, as noted in the B.T.B., there is an expansion of the responsive four bar phrases, forming the second and fourth lines of the tune, into phrases of five bars each.

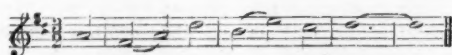
In the tune *Mylon* (B.T.B., 38) there is a singular example of a bar of triple time, in the initial phrase of the first sentence, expanded into a bar of quadruple time. But as the process is repeated in the initial phrase of the second sentence of the tune the sense of proportion is not materially disturbed. The passage



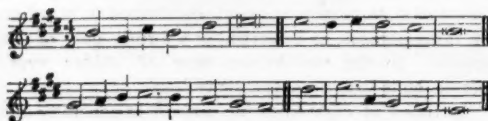
reads as at *a*, but it could be exhibited as at *b* without producing any irregularity of rhythm :



Contracted or elided phrases of three bars are extremely rare in hymn tunes, and when found are either the outcome of faulty notation, or are produced by the composer or editor omitting to write out in full the prolongation which frequently occurs at the end of a phrase. The latter case is exemplified in Samuel Wesley's fine old tune *Christchurch* (B.T.B., 346), which, in the first, second, and fourth lines, should be written with the prolongation as indicated below, and not as it appears in the *Bristol Tune Book* :—



The tune *Huddersfield* (B.T.B., 7) is an instance of faulty barring. The time should be quadruple not duple, and the tune should read



or it may be reduced to notes of more equal value and written out with the same rhythm as is adopted in such tunes as *Franconia*, *St. George*, *St. Michael's*, *St. Bride*, etc.

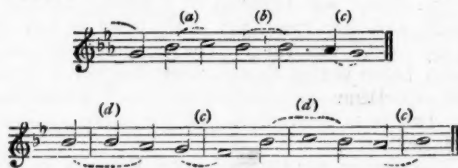
In the larger musical sentence of eight bars, and frequently in the smaller one of four bars, we often find the phrases divided into two parts, initial and responsive, which are generally marked off by less definite cadences than those occurring at the end of the phrases. These divisions of phrases are termed sections or strains, and contain two accents each, the responsive strain, at least, most frequently commencing upon an unaccented beat. It should, however, be carefully observed that while the initial phrase of a sentence is generally divided into sections, the responsive phrase is frequently not so treated, e.g., Dr. Gauntlett's *St. George* :—



That the responsive phrase is not divided into sections is proved by the harmony, there being no suggestion of any cadence at the point (marked by an asterisk) where the responsive section, if present, would commence. The tune *Winchester* has all its phrases divided into sections; *Wareham*, on the other hand, has only its initial phrases so divided; while Dr. Dykes's well-known tune, *St. Oswald*, contains no division into sections. As an example of the compara-

tively rare division of the responsive phrase of a sentence, or part of a sentence, when the initial phrase has not been so divided may be found in the first two lines of the tune *St. Catherine* (C.C.H., 335).

Sections or strains containing two accents are, by some modern theorists (e.g., Prout and Riemann), considered to be divided into motives or figures, each containing one accent and commencing upon an unaccented beat. Hence the first note of a phrase commencing upon an accented beat is regarded as the termination of a motive whose initial note is elided. In the following examples we have marked the motive by dotted slurs, the first note of the first example being part of an elided motive :—



From these examples our readers will see that while every motive must commence upon an unaccented beat, and comprise only one accent, it may consist of notes of different names (*a*), or of the same name (*b*), or the notes may be of the same value (*a*), or of different values (*b*, *c*), also the motives may consist of more than two notes (*d*). This theory of motives is to a large extent that of the eminent theorists mentioned above, to whose works we must refer those of our readers who are impatient for further information upon this subject. If the editor will kindly allow us, we may, at a future time, have something more to say about the form of hymn-tune melodies, when we shall hope to proceed synthetically rather than analytically, and show how a hymn-tune melody may be constructed, instead of being separated into its various constituents. Still later on we may, perhaps, be permitted to show how by the position and presentation and tonality of certain periods or phrases, the best composers of hymn-tunes have shewn themselves (consciously or unconsciously) to be influenced by the principal classical forms made familiar to us by the works of Haydn, Mozart, and Beethoven. Meantime our musical readers should find but little difficulty in analyzing any hymn-tune melody they may light upon, nor, indeed, provided the principles explained in this article be understood and correctly applied, should they find themselves unable to appreciate and explain the melodic construction of any of the simpler periods of the great masters.

#### FESTIVAL SERVICE IN NORTH LONDON.

WE are pleased to report a second very successful festival service of some of the North-West choirs, which was held in Lady Margaret Road Wesleyan Chapel, Kentish Town, on the 12th ult. The following choirs took part :—Caledonian Road Congregational, Camden Road Baptist, Junction Road Congregational, Kentish Town Congregational, Lady Margaret Road Wesleyan, Park Chapel Congregational, the whole forming a choir of about 170 voices.

The sopranos were very bright and pure, and the basses gave forth a capital body of tone; but the altos

and tenors were rather overweighted. The singing, as a whole, was excellent, most of the items going with great precision and expression. The following was the programme:—Voluntary, "At Eventide" (Maxfield), Mr. G. H. Lawrence; Introit, "O come, let us worship" (Himmel), the solo being very sweetly rendered by Miss Paterson, of the Kentish Town Congregational Church choir; Hymn, "Rejoice, the Lord is King" to "St. Godric"; General Thanksgiving, and the Lord's Prayer; Te Deum to Smart in F; Chant, Psalm cxlviii. to Booth in E flat; Anthem, "O Saviour of the World" (Goss); Prayer; Anthem, "As the hart pants" (Mendelssohn); Solo, "God shall wipe away all tears" (Sullivan), Miss Bessie Grant; Hymn, "Hark the sound of holy voices," to "Deerhurst"; Address, Rev. Alfred Sargent; Voluntary during offertory, "Andante" (Mendelssohn), Mr. G. H. Lawrence; Anthem, "Blessing, Glory, and Wisdom" (Tours); Hymn, "Father of love and power" to "Kirby Bedon"; Benediction and Vesper Hymn; Concluding Voluntary, "March in G" (Smart), Mr. G. W. Cox. The Te Deum was rendered with grand effect, the various parts being taken up very promptly. Goss's anthem was also very effective. The chant, in spite of a few little mistakes in the pointing, was given with spirit. The hymns were heartily sung, but were taken rather too quickly. In these the congregation joined.

Miss Bessie Grant gave a refined rendering of Sullivan's charming solo. Mr. William E. Coe, of Caledonian Road Congregational Church, conducted carefully and well, and Mr. John Sayers, the organist of the church, accompanied with excellent judgment. The duties of secretary were ably carried out by Mr. Alex. H. Richards, of Kentish Town Congregational Church.

The Revs. George Hawker, Alfred Sargent, and Wm. Balcock took part in the service. Mr. Sargent gave a very appropriate address. He was glad to see that more attention was being paid to music in our Nonconformist places of worship. We want to make our services bright and attractive. Good singing is the life of a service, and often a source of inspiration to the minister. Many a time a pastor will enter the pulpit depressed, for they, like others, are subject to moods; but good singing will often dispel their gloom, and help to make the service a blessing. Encouragement should therefore be given to choirs in their good work.

### Some Blind Organists.

By J. CUTHBERT HADDEN.

HALF-A-CENTURY ago the musical world—or, at all events, the musical world of the Church—had worked itself into a harmless fever of excitement over the question of giving employment to the blind organist. The matter was made the subject of a good deal of strong writing in some of the London journals, and any sightless player who succeeded in overcoming the prejudice of the clergy was pretty sure of the hatred of the profession. In 1856, when Miss Northcote, a blind lady, entered as a competitor for St. Ann and St. Agnes near the General Post-office, London, there was a perfect torrent of opposition. But Miss Northcote was appointed to the post notwithstanding, and the manner in which she discharged her duties throughout a period of twenty years practically made the turning point for the blind player.

Of course there had been blind organists long before Miss Northcote's time. There was John Stanley, for example, who was born in 1713, and who is the subject

of a well-known Handel anecdote. Everybody knows that even in the midst of his deepest affliction, the loss of his eyesight, the great composer could not resist his natural propensity to joke. Mr. Cox tells us that his surgeon, Mr. Sharp, having asked him if he would be able to continue playing the organ in public, for the performance of his oratorios, Handel replied in the negative. Sharp then recommended Stanley, who was a warm friend of the composer, as a person whose memory never failed, upon which Handel burst into a loud laugh and said, "Mr. Sharp, have you never read the Scriptures? Do you not remember, if the blind lead the blind, they fall into the ditch?" It is not recorded that Stanley ever led the blind, but he had a good deal to do in the way of musically leading those that had eyes to see. He had been closely associated with Handel in the oratorio performances at the Foundling Hospital, and after the composer's death he directed these concerts from 1769 to 1777, realising a sum of £2,032 for the charity during that time. He was also "master of the royal band," though I do not know what was the exact nature of his duties in that capacity.

As an organist he began quite young—and let it be remembered that he lost his sight when he was only two years old, it is said by falling on a marble hearth with a china basin in his hand. At the age of eleven he competed for and won the organistship of All Hallows, Bread Street, and two years later he was preferred to a great number of candidates for a similar appointment at St. Andrew's, Holborn. In connection with this church, by the way, a very curious story is told, not of a blind organist, but of a blind piper. It was at the time of the great plague in London. The piper, who was of course a Scotsman, had found his way to town, and one evening, after a day's weary search for alms, he sat down exhausted on the steps of St. Andrew's Church. By and bye he fell into a deep sleep, and when the men came along Holborn with the dead-cart to collect the bodies of those who had fallen a victim to the pestilence, they took the piper for a dead man, and slung him into the cart. The motion of the vehicle soon awoke the way-faring minstrel, who, failing to make his cries heard, seized his pipes and began to rend the air with such "music" as he knew must certainly bring him relief. The drivers were, of course, horrified to hear such an unearthly sound from among the dead bodies, and they fled incontinently, swearing that the devil himself was in the cart! Of course the poor piper was saved, as indeed he deserved to be.

But to return to Dr. Stanley. In addition to being organist at St. Andrew's, he also became organist at the Temple Church, and held the two appointments for more than fifty years. He seems to have been a man of great ability, for even the profession went frequently to his churches to hear him play. At a performance of one of Handel's Te Deums the organ was found to be half a tone higher than the other instruments, and Stanley at once transposed all his share of the work from D to D flat. That, of course, would be no great feat nowadays, but it was thought to be quite a wonderful performance for a blind musician at the time. Stanley played the violin and the flute as well as the organ, and he carried in his head a big repertoire of

solos for both instruments. That he was able to accompany singers in the way he is recorded to have done, and above all to conduct oratorio and other performances, is certainly astonishing. In the old 1824 "Dictionary of Musicians" it is said that Miss Arlond, his sister-in-law, played each oratorio once through to him previous to the public performance, and that he needed no further help. But this is almost incredible, unless he had already an intimate acquaintance with the work.

Of course, no one writing about blind organists would think for a moment of omitting the name of Henry Smart. All the same, it is well to remember that Smart had the advantage of many years of vision before he lost his sight, about 1865. The catastrophe was attributed to night work on *The Bride of Dunkerron*, which he wrote for the Birmingham Festival of 1864. At first he could not bear the idea of having to employ a helper in his musical work, but his daughter ultimately became an indispensable necessity to him in the way of an amanuensis, etc. Probably he felt less inconvenience in carrying out his duties as an organist than when he wanted to have his musical thoughts set down on paper. At St. Pancras he managed to give expression to the hymns by getting the young man who was his companion to read the words to him, "while he listened with head bent, drinking in, as it were, the spirit of the poet." Then when the time came for singing he was ready. Now and then during the progress of the hymn he would forget, and ask, "What's the next verse about?" but a hint was enough to recall the text to his memory, and the character of his accompaniment would be immediately changed if that seemed necessary. For voluntaries Smart extemporised a good deal, which of course considerably lessened his practical difficulties as an organist.

It was when he came to have to compose by dictation that he chafed most. When he was setting a song he had the words read over to him three or four times, and then went to his "den" to get the composition into his mind. Having done that, he would call in the assistance of his daughter, and they would proceed something after this fashion, Smart calling out—"Symphony to a song, key G, one sharp, treble and bass clefs, two-four time, treble, crotchet chord, tail up, D and B below the lines; two quavers, tail up, bound together, G second line, B above; bar; crotchet chord, A second space, E below, C below," and so on. Let any composer who has the gift of sight imagine himself suddenly blind and having to go through a process like this with everything he had composed. And yet this was not by any means the most laborious task of the kind which Smart had to undertake. A song or an organ piece was bad enough; what then of a whole oratorio or cantata, and in full score too? If it had not been with Smart as it is with the linnet, who sings because he *must*, I doubt if he would ever have composed at all after he lost his sight. It is pathetic to read of his outburst of grief on one occasion when his biographer incautiously described a glorious sunset to him while, with some friends, he was fishing from a boat off Bridlington. He burst into tears, and exclaimed, "Oh, God! To think that I, who have always appreciated nature's glories and drunk

deep of the beauties of scenery, cannot now see a mole-hill, much less the loveliness and sublimity of the scene now before me!" Nor is the pathos of the incident one whit lessened by the circumstance that Smart's ebullition of grief was somewhat stayed by his friends putting a fish on a hook and line, and making him believe that he had caught it.

There are many blind organists at present pursuing their professional career in various parts of the country, but probably no one is more entitled to honourable mention than Mr. Alfred Hollins. Mr. Hollins is not only a church organist; he is a recital player who has toured all over the kingdom and into a good many strange lands besides, and has everywhere shown that, unless it be in reading at sight, he can compete with anybody who has the use of his eyes. Mr. Hollins' manipulation of a large and strange organ after only a very short practice is simply marvellous. How long it would take an ordinary "seeing" player to get acquainted with the Sydney Town Hall organ, the largest in the world, I do not know, but I do know that Mr. Hollins handled the instrument with the greatest ease after a very brief trial. This is an argument which might very well be used against the faddists who have lately been talking about colouring stop handles as an aid to the organist. The organist wants no such aids. How many players ever look at the names on the "knobs" after they have got used to their instrument?

Alfred Hollins was born at Hull in 1865. Dr. Spark, to whom I am indebted for several of the following facts, says that even as a child of two years old he exhibited phenomenal powers, being able to play many little airs on the piano, and name the notes of most chords that were struck for him. He got his first education at the Wilberforce Institution for the Blind, in York, and then, at the age of eleven, he was sent to London to the Royal Normal College for the Blind at Norwood, where he is himself now one of the professors. Here he had his organ lessons from Dr. E. J. Hopkins, and it is said that his progress was so rapid that the worthy doctor has some difficulty in keeping pace with him. In 1879, when he was only thirteen, remember, he appeared as a pianist at the Crystal Palace, and on that occasion he gave what the *Daily Telegraph* called an "astounding" performance. Various successes followed, until, in 1885, Mr. Hollins set off for the Continent; and after astonishing the Berlin musical public, he settled down for a time to study under Von Bülow. He soon became an immense favourite with that eccentric musician, and when he left he carried with him a photograph of the master inscribed—"To Mr. Alfred Hollins, one of those rare, true musicians among pianoforte virtuosi." Back in England, Mr. Hollins got as far north as Dundee, and then, in January, 1886, set out on his first visit to America, where he met with an enthusiastic reception. When he came home once more, he continued his recitals, both on the piano and organ, throughout the country, and ultimately settled for a time as organist of the People's Palace, in the East End of London.

Mr. Hollins' first church appointment was, at St. John's, Redhill, Surrey, where he remained for over three years. In 1888 he became organist of St.



Andrew's Presbyterian Church, Upper Norwood, where he still plays. When Mr. Clarence Eddy, the W. T. Best of America, was in this country last year, he fell in with Mr. Hollins and spent a couple of hours with him at his organ. It may be interesting to quote here Mr. Eddy's account of the experience. He says: "Mr. Hollins plays his instrument as if it were a toy. The accuracy and rapidity with which he changes his combinations is marvellous, while his technique is equal to the demands of the most exacting compositions. He has an astonishing *répertoire*, and plays everything in superb style. His memory is most extraordinary, even to remembering the precise location of every stop, coupler, combination piston, pedal, etc., in the greatest organs, like those built in the Royal Albert Hall, and St. George's Hall, Liverpool, where he has given many concerts with the most pronounced success. Mr. Hollins is extremely modest, kind-hearted, appreciative, and generous. I took tea and supper with himself and Mrs. Hollins at their pretty home not far from the church, and we spent a most delightful evening together." A charming tribute this of the great American organist.

There are other blind organists of whom I should have liked to speak in some detail. Mr. H. J. Crumplin, of the Parish Church, North Berwick, is one such. He commits all his music to memory by the Braille system—the only one for such a purpose. He says: "I get a musical friend to play the notes of a piece on the piano, and I emboss them as he goes along. By this means any piece can be taken down in a short time. For example, such a composition as Mendelssohn's Sixth Organ Sonata could be copied out in a little more than two hours, and of course pieces containing fewer notes can be written out in less time." Mr. Arthur Stericker, again, is another blind organist of eminent capabilities. Like Mr. Hollins, he was born in Hull (in 1865), and also received his first education at York. Moving to London he came under the tuition of Dr. Hopkins, at Norwood, and in 1881 was appointed organist and choirmaster at Row Parish Church. Some six years later he went to Finnert U. P. Church, Greenock, but I have not noted his present sphere of work. In Paris there are a very considerable number of blind organists, two of the best known being perhaps M. Marty, of St. Francois Xavier, and M. Georges Syme, of St. Etienne-du-Mont.

Of course, it need not be forgotten by those who see and hear the wonderful doings of blind musicians, that they have all had the advantage of a very superior training. There is probably not one of them that has not been a student at the College for the Blind in South Norwood, where they have been under the care of some of the best teachers in the kingdom. There are four organs here, each blown by a hydraulic engine; and besides these there are several sets of organ pedals attached to pianos. Organ pupils are, as a rule, required to commit all their music to memory at these pianos, reserving their time at the organ for actual practice. As to the "notation" employed for this memorizing, something must certainly be said. Many more or less successful attempts have been made at various times to supply the blind with a musical notation, but it was left

for the Braille system to provide efficiency and thorough practicability in this direction. The basis of the notation is the ordinary Braille alphabet, arranged in four rows containing ten letters each. The seven last letters in each row represent the seven musical notes; those of the first row being quavers; those of the second minims; of the third semibreves; and of the fourth crotchets. The sign for semibreve stands also for semiquaver; that for minim for demi-semiquaver, etc. This use of the same sign in two senses presents no difficulty to any one acquainted with the rudiments of music, as a bar consisting of one semiquaver or of sixteen semibreves is an impossibility. The notes therefore take twenty-eight signs, and for the other signs used in music there remain thirty-three. Each sign occupies only the space of a single letter. Thus the blind are provided with a means for reading music which enables them to obtain a thorough knowledge of the composition to be studied. A very considerable amount of classical music has already been printed in the Braille system; and when music not already printed is required it need only be read out by a sighted person for the blind musician to write it himself for future use. The reading is performed from left to right, consequently the writing is from right to left; but this reversal presents no difficulty as soon as the student has caught the idea that, in reading and writing alike, he has to go forward.

### Passing Notes.

TURNING over an old volume of the *Gospel Magazine* the other day I came across the original version of "Rock of Ages," and was thereby reminded of the circumstance that we owe that now famous hymn to a controversy—a controversy, too, on the fateful subject of predestination, which, if we may credit Milton, was the question discussed in a debating club of fallen angels in Pandemonium. Toplady, the author of the hymn, was a clergyman who held very strong Calvinistic views, and he was not pleased with the doctrines being propagated in his time by the Wesleys, who hated the tenets of predestination as much as Satan is said to hate holy water. Toplady, indeed, had a long and bitter controversy with John Wesley, in which he appears in anything but an enviable light. Passing over the details of this controversy as being quite uninteresting at this time of day, it is sufficient to say that "Rock of Ages" was written as a kind of protest against the doctrine of absolute perfection in this life, which the author erroneously suspected Wesley of preaching. In the *Gospel Magazine* for March, 1776—a magazine of which Toplady was at the time editor—it comes at the end of an extraordinary article, written by Toplady, and headed "Questions and Answers relative to the National Debt." The author begins by showing the impossibility of the nation ever paying off its pecuniary obligations. Then, founding on this, he makes a kind of spiritual calculation of the number of a man's sins, bringing out the grand total, at eighty years of age, to be 2,522 millions and 880 thousands! We can never, he says, pay off this immense debt, and

divine goodness will not compound for it by accepting anything less than we owe. After this, of course, we have the Gospel remedy for the utter insolvency of the sinner; and then follows the now well-known hymn, which is headed, "A living and dying prayer for the holiest believer in the world."

"Rock of Ages" is generally spoken of as the most popular hymn in the English language. I do not believe it occupies that position; nor does it deserve to occupy it, for there are many hymns that are finer in every way. But it has certainly been sung in every corner of the globe, and has been translated into more languages than any other hymn of which we know. Even Mr. Gladstone has been fascinated by it, and has written a Latin version—set to music by Dr. Bridge—which has been much admired and much discussed. This version, by the way, was written during a debate in the House of Commons. One day, some thirty-four years ago, someone asked Mr. Gladstone how he managed to sit out with patience so many dreary hours at Westminster. He replied, "I have not so much time for religious exercises during the session as I used to have, but I will show you what I do." Then, putting his hand in his pocket, Mr. Gladstone took out some papers, and added, "Last night we had a long debate, and I occupied the time in translating into Latin, as you see, the hymn 'Rock of Ages.'" Most men would reserve such a delicate bit for the quiet of their study, and might not do so well as Mr. Gladstone after all.

With the retirement of the veteran Manuel Garcia from his post at the Royal Academy of Music, one of the strongest links with the musical past has been practically broken. The Garcia family has a reputation of more than a century; and its last representative, now in his ninety-first year, was before the public while Beethoven and Schubert were still alive—when Mendelssohn and Schumann were only beginning their careers; when Verdi and Wagner were but students, and Gounod was a lad of seven. To have a veteran like this still amongst us, and only just retiring from his labours, makes a man of even middle age feel quite juvenile. As I remarked elsewhere some time ago, Garcia's years are a tribute to his digestion. The Psalmist declared that all after the three score and ten is but "labour and sorrow"; but the Psalmist did not, like Garcia, eat hot rolls and drink strong tea for his luncheon when he was over eighty. If you can do that without a protest from your liver there is no reason why you should not go down among the dead men with a full century to your credit. Senor Garcia, it is not generally known, began his career as an operatic vocalist. As early as 1825 he accompanied his parents to America, and sang with their Italian company all over the States. It is told that when the family were on their way to Mexico they were in the habit of singing on deck. The captain was very superstitious, and strongly objected to the vocalists "whistling for a wind." Indeed, he threatened to throw them all overboard, and expressed his regret that he had not done so when a storm arose shortly afterwards! Garcia ought really to give us a volume of reminiscences now that he

will have time to write. The man who sang before Rossini, and taught Jenny Lind, and had Marie Malibran and Pauline Viardot for sisters, should have some interesting things to tell us.

Another veteran who ought to write his reminiscences is Mr. Charles Kensington Salaman, who has just been celebrating his eighty-second birthday by adding to the already considerable number of his songs. Few living musicians have been more intimately connected with the progress of the art in this country than Mr. Salaman. Born in London in 1814, he was one of the earliest students of the R. A. M., and had published his first song as far back as 1828. In the latter year he went to Paris with his parents, and there took piano lessons from Henri Herz, having to get up at five o'clock in the morning in order to avail himself of the privilege! That makes "one better" than Charles Hallé with old Rinck, who thought six o'clock early enough for a start. Salaman had played a good deal in public before then—once in conjunction with Crouch, the composer of "Kathleen Mavourneen"—but it was not until 1833 that he gave his first orchestral concert. This concert was held in the Hanover Square Rooms, and was conducted by Sir George Smart. Salaman's share in the programme was Mendelssohn's concerto in G minor. The orchestral parts of this then new work had not yet been printed, and the band played from MS. parts lent by the publishers. Mr. Salaman went to Rome in 1846, and was there for two years. During the Carnival of 1848 he conducted Beethoven's second symphony at a concert given at the Ruspoli Palace—a performance which possesses some historic interest, for it was the first time a symphony by Beethoven, performed by an orchestra, had been heard in Rome. While the performance was still going on, the news arrived of a revolution in Paris, and the flight of Louis Philippe. Mr. Salaman was one of those who, in 1874, combined to found the Musical Association, of which he was the first secretary. As a composer, perhaps he is best known by his famous serenade, "I arise from dreams of thee," written so long ago as 1838.

I was much interested in a lecture delivered recently in Edinburgh by Professor Niecks, on Rousseau as a musician. Jean Jacques' achievements in music are, I am afraid, for the most part forgotten, although "Rousseau's Dream" survives in a healthy existence, and Rousseau's "Musical Dictionary" is sometimes seen in the second-hand catalogues. It is true that he has been said to have had no knowledge of even the rudiments of musical technic; but this statement is in a measure refuted by the mere fact that he went to Paris in 1742 for the purpose of putting forward a new notation of music, of which he was the inventor. The notation was undoubtedly ingenious, and it had the advantage over the common staff in that it showed the relationship between the different degrees of the scale, in addition to which the Tonic Sol-fa notation owes something to it. The melody known as "Rousseau's Dream" comes from Rousseau's opera *Le Devin du Village*, which was performed for

the first time in 1752 at Fontainebleau, before Louis XV., King of France. There is a curious story connected with this work, making out that it is not Rousseau's at all. The story goes that it was the work of a musician named Granet, who had been in correspondence with Rousseau concerning the libretto of an opera, which the latter was to supply. Granet is said to have directed it to "M. Rousseau, Homme des Lettres, à Paris,"—decidedly a vague address, seeing that there were at that time several literary men of the name in Paris. The parcel is supposed to have fallen into the hands of one Pierre Rousseau. This gentleman, though he knew that the packet could not have been intended for him, not only read it, but showed it to a M. Bellissent, also a musician. Having satisfied his curiosity he returned it to the postal authorities, and in time it duly reached its rightful owner. The opera when performed, as indicated above, was successful enough to set agoing the train of gossip if not of slander. Bellissent related what he knew of the matter, and Pierre Rousseau wrote a full account of the affair in the *Journal Encyclopedique* for December, 1752. Jean Jacques indignantly refuted the accusation made against him, and, to prove his ability, re-wrote the whole of the opera—a rather disastrous proceeding, as it turned out, for the later version did not bear comparison with the earlier. The story as it stands is hardly credible, but it is interesting as bearing on the probable authorship of a favourite melody. Rousseau died in Paris in 1778, whether naturally or by his own hand is a matter of controversy.

J. CUTHBERT HADDEN.

**CHOIR SINGERS.**—Human nature is a curious combination of faculties and attributes, and that part of it which sings is not exempt from the drawbacks and disabilities that handicap its march to the music of harmonious progress. Why are the buoyant children of song, who make harmony a study and melody a science, and rhythmic sounds a delight, so easily discomposed that they cannot make their views and sentiments chord and keep up a unison of opinion and feeling? Why are choirs sometimes thrown into the chaos of discord and disruption at the cost of courtesy and a Christian spirit? Wherefore are musical men and women such cruel critics of each other's performances? Without attempting to excuse that which is inexcusable, or to palliate the offence which is discreditable to vocalists and to all who permit themselves to yield to the tempting devils of jealousy, envy, and conceit, we venture to say that the trouble arises from the sensitive nature of the singing fraternity. A good singer must be made of fine clay—the nerves are delicate chords, the heart is a harp of a thousand strings, and the soul a vibrant flame which a breath can move. But this nice construction of nature should be the reason why the singer should soar above the petty and childish tenderness that turns the musical machine into a grating rattle casket. The greatest hero is the man who conquers himself. The best neighbour and citizen is he who says nothing unless he can say something good of his associates and friends. The best Christian is he who is a peacemaker, for he has the promise of the benediction of heaven. The man who behaves like an overgrown boy, and pouts and sulks and scolds because he cannot have his way, may have the years of an adult, but he is sadly lacking in the spirit of true manhood.

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		Pitch.	Pipes.
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1. Large Open Diapason	.. Metal..	8	58
2. Small Open Diapason	.. " ..	8	58
3. Viol-di-Gamba	.. " ..	8	58
4. Höhl Flöte	.. Wood..	8	58
5. Harmonic Flute	.. Metal..	4	58
6. Principal	.. " ..	4	58
7. Twelfth	.. " ..	2 $\frac{3}{4}$	58
8. Fifteenth	.. " ..	8	58
9. Trumpet	.. " ..	8	58

### Swell Organ.

1. Lieblich Bourdon	.. Metal & Wood	16	58
2. Open Diapason	.. Metal..	8	58
3. Stop Diapason	.. " ..	8	58
4. Vox Angelica	.. " ..	8	58
5. Voix Célestes	.. Metal to A	8	49
6. Octave	.. " ..	4	58
7. Mixture, 2 ranks	.. " ..	Various	116
8. Horn	.. " ..	8	58
9. Oboe	.. " ..	8	58

### Choir Organ.

1. Violin Diapason	.. Metal..	8	58
2. Dolce	.. Metal & Wood	8	58
3. Lieblich Flute	.. " ..	4	58
4. Clarionet	.. " ..	8	46

### Pedal Organ.

1. Open Diapason	.. Wood..	16	30
2. Bourdon	.. " ..	16	30

### Couplers.

1. Swell Super Octave
2. Swell to Great
3. Swell to Pedals.
4. Great to Pedals.
5. Choir to Pedals.
6. Choir to Great.

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## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

### METROPOLITAN.

GROSVENOR SQUARE.—Some months ago we called attention to the neglect of musical matters at the Weigh House Chapel. We are glad to hear that our remarks have had a beneficial effect. On Sunday, the 8th ult., a special musical service was held in the afternoon, when Miss Annie Stanyon and Mr. Moffat Ford sang solos, the organist, Mr. A. Jones Roberts, gave organ solos, the choir rendered some anthems, Mr. Mark Ambient recited, and the pastor gave an address.



**HAVERSTOCK HILL.**—Mr. F. G. Edwards has undertaken the post of choirmaster at Maitland Park Congregational Church, and will commence his duties at once.

**REGENT'S PARK.**—Mr. C. E. Smith, who has been organist at Downs Baptist Chapel, Clapton, for nearly seventeen years, has accepted the post of organist and choirmaster at Regent's Park Baptist Chapel.

#### PROVINCIAL.

**BESSES, NEAR MANCHESTER.**—The annual choir party was held recently in the Congregational Church school-room. The company, consisting of the choir and friends, including the pastor and deacons, numbering in the aggregate eighty persons, met in the large school-room, which had been specially prepared for the occasion. At five o'clock the company partook of a substantial tea. After an interval a short concert was given. This was followed by various amusements, during which fruit, coffee, and other refreshments were served at intervals. Shortly before ten o'clock Mr. Melodew proposed a vote of thanks to Mr. and Mrs. Leaver, the host and hostess, for again inviting the choir and friends to meet under such exceedingly pleasant conditions. Mr. David Birchenhall, in appropriate language, seconded the proposition, which was tendered by hearty acclamation, to which Mr. Leaver responded.

**BROMLEY (KENT).**—After the evening service at the Congregational Church on the 22nd ult., a musical service was held, when Mr. J. H. Maunder played four organ solos in excellent style, and Mrs. Maunder sang with much taste "There is a Green Hill," and "O rest in the Lord." The choir, conducted by Mr. Oram, sang "Crossing the Bar."

**CARDIFF.**—On Friday, February 28th, 1896, the choir of Roath Road Wesleyan Church held their annual supper. An excellent programme was gone through, which included a pianoforte solo by Mr. A. C. Jones (the organist), an organ solo by Mr. J. A. Heald (the deputy organist), two violin solos by Miss Martin, and a cornet solo by Mr. C. Thomas. Songs were given by Misses Hosington and Nicholson, Messrs. E. Brown, Berry, A. C. Jones, and Mr. Gee. The choir also rendered two anthems, "Seek ye the Lord," and "Oh, that I had wings like a dove." The principal item of the proceedings, however, was the presentation to the late organist, Miss Jenkins (who has held the important post for over fifteen years, and has had to resign on account of ill health), of a beautiful walnut inlaid Davenport, which bore the following inscription: "Presented to Miss R. E. Jenkins by the members of Roath Road Wesleyan Choir, February 28th, 1896. 'There is sweetness in remembrance.'" The presentation was made by Mr. E. Brown in a neat speech.—On Thursday, March 12th, a grand circuit festival of the Bands of Hope was held in Roath Road Wesleyan Church. Rev. John Rhodes presided. An excellent address was given by Rev. G. A. Bennetts, B.A., of London, to a large congregation. A choir of 600 voices, conducted by Mr. A. E. Jones, organist of the church, sang the hymns, and Dr. Woodward's "The radiant morn has passed away," in a very pleasing manner.

**CHELTHENHAM.**—On Thursday, the 5th ult., Mr. George H. Fox gave an organ recital in Highbury Congregational Church. Selections from Bach, Widor, and Chipp were much enjoyed. Mr. A. G. Bloodworth gave two violoncello solos with much acceptance. There was a large audience.

**DALKEITH.**—A very successful performance of Shinn's melodious cantata *Lazarus of Bethany* was

given last month by the "Daniel" Band of Hope Choral Society, under the conductorship of Mr. W. C. Gray. The music was much appreciated.

**DARLINGTON.**—A meeting of the organists, choir-masters, together with other representatives of the Nonconformist choirs of the town, was held on Feb. 24th at Paradise Lecture Hall. Mr. J. J. Robinson presided, and explained the object of the meeting, which was to develop and further musical matters in relation to Nonconformist church worship, with a view to rendering the services more congregational and devotional. During the discussion many useful suggestions were thrown out. The chanting of the Psalms, the intoning of the Lord's Prayer, the singing of the Vesper and Amens were thought to be desirable, but which only few of the Nonconformist churches have adopted at present. The adoption of the Commandments with responses was also urged, and some form of responsive prayer, usually New Testament readings with suitable response intended for the congregation, so as to enable worshippers to take a definite and more personal part in public worship, was stoutly advocated by others. It is probable that an association will be formed to discuss Nonconformist choir questions, and to advocate a forward movement in Nonconformist psalmody.

**LEEDS.**—Mr. Charles Clarkson, who held the position of organist at the Woodhouse Moor Wesleyan Church for upwards of twelve years, has just been appointed organist and choirmaster of the Roscoe Place Wesleyan Church, Leeds, where he will shortly commence his duties. The church is a very fine one, and contains a beautiful three manual-organ which was built some years ago by Booth, of Wakefield.

**ST. ANNE'S-ON-SEA.**—A special musical service (the first of its kind), was held after the ordinary service on February 23rd. The programme included special old and new tunes, Stainer's anthem, "What are these," and organ solos. Mr. James T. Lightwood, the organist and choirmaster, directed the proceedings. It is proposed to hold these services monthly, one special object being to promote the congregational practice of new tunes. Nearly all the congregation remained to the special service.

**WINCHESTER.**—On the 18th ult. a sacred concert was given in the Congregational church. The programme was sustained entirely by Miss Noona Macquoid (contralto), Mr. Alexander Tucker (bass) and Mr. Minshall. Miss Macquoid showed great artistic ability in "O rest in the Lord" and "God shall wipe away all tears"; Mr. Tucker, for "The Two Twilights" and "Behold, I stand at the door," was loudly applauded. Mr. Minshall gave five organ solos, and accompanied throughout.

**WINDSOR.**—The new organ at the Victoria Street Baptist Church (built by Messrs. Samuel and Twyford, of London), was inaugurated on the 19th ult., when a recital, consisting of pieces by Mozart, Handel, Haydn, Bach, etc., was given by the Rev. E. W. Tarbox, of Guildford. The choir of the church contributed a couple of anthems, "What are these" (Stainer), and "March on, march on, ye soldiers true" (Darnton), both of which were excellently rendered. The pastor, Rev. Jesse Aubrey, also gave a most interesting address on "Praise." There was a crowded congregation.

#### COLONIAL.

**WELLINGTON (NEW ZEALAND).**—On Sunday evening (Jan. 26th), special references were made in most of the Nonconformist Churches to the death of Prince Henry of Battenberg. At St. John's Presbyterian Church, at the conclusion of the service, Mr. Maughan Barnett played the "Dead March" in *Saul*, the congregation remaining standing, as a mark of respect to the

deceased. At the Congregational Church the Rev. J. Reed Glasson referred to the death of the late Prince, and said that it was a right thing for us to pay a tribute to the memory of Prince Henry, because we were a loyal people, and that which affected the throne affected us and stirred our deepest sympathies. At the conclusion of the service Mr. W. A. Reed, A.M.T.C.L., played the "Dead March" in *Saul*. He also played as an opening voluntary Chopin's "Funeral March," and the anthem was Vincent's setting of "Far from my Heavenly Home." At St. Andrew's Presbyterian Church a special sermon was preached by Rev. C. S. Ogg, and Mr. Pierard performed the "Dead March" in *Saul*. At the Wesleyan Church the Rev. J. Baumber referred to the sad event, and Mr. Harland played Beethoven's "Funeral March" at the conclusion of the service.

### Correspondence.

#### "DANCE MUSIC" AS A VOLUNTARY.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—One of the stories given in the paper by "Corno Inglese" in your last issue reminds me of a similar case in my own experience many years ago, when holding my first appointment. A member of the congregation complained bitterly to one of the churchwardens that a "Waltz" had been played as a voluntary, and thought such desecration should not be allowed. The churchwarden was, fortunately, not only very friendly with me, but also had some idea of music, and knew that the "Waltz" complained of was no other than the beautiful allegretto movement in G minor from the Symphony to Mendelssohn's *Hymn of Praise*.

The mingled indignation and amusement exhibited by my friend the churchwarden formed an interesting matter of observation.—Yours truly, DELTA.

#### ORGANIST AND CHOIRMASTER?

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Your correspondent "Oxon," in the March number, is inclined to turn possibilities into certainties.

His views are not borne out by facts, and it is in justice to those gentlemen who undertake dual control that I protest against his assertions.

"Oxon" says, "Dual control *must* lead to differences," and, further on, that a choirmaster "may instruct his singers in one way, while the organist plays as *he* thinks best." As a generality this is preposterous nonsense.

There may be churches where the dual control does not act, but frequently this is a *personal*, and not a *musical*, matter.

"Oxon" concludes by saying, "I have found the best singing is to be heard where there is one man only in authority." Has he heard the singing at Islington, where Mr. Williamson conducts and Mr. Fountain Meen plays the organ; at the church at Ashton mentioned in the March Journal; at Enfield, where Mr. Fitch has so good a choir, and at innumerable other churches?

I have never heard of bickerings at these places, and the remarks as to the best singing do not apply to either of them.

At Grafton Square I have worked for ten years with the choirmaster very comfortably, and a variety of opinion does not mean a good row or a difference in performance between choir and organ.—Yours, etc.,

JOHN P. ATTWATER.

#### "PREACHER" AND "UNITY OF THOUGHT."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—In his letter appearing in the March issue of your journal, "Preacher" introduces a subject which cannot be too forcibly impressed upon the notice of those who are responsible for the conduct of our public services, viz., the "preservation of the unities."

It has always seemed to me that a prominent defect in the average Nonconformist service is to be found in the heterogeneous character of the items composing it, and the casual manner in which they are introduced. This is no doubt largely due to the fact that not only each Nonconformist sect, but each individual church in each sect, has its own particular form and order of service, regulated apparently by only one common aim, viz., divergence from the order observed in the Established Church.

Happily, the present day tendency is towards a moderated accentuation of that divergence, with the result that our services now include not only hymns, but chanted psalms, anthems, and settings of the canticles. There is, however, this drawback, that whereas, in the morning and evening services as contained in the Prayer Book, these have regularly assigned positions as parts of a cohesive whole, in the Nonconformist service their place is determined by no particular rule, and often with little (if any) reference to what precedes or follows; producing, as a natural consequence, a sense of disjointedness and unrest, and keeping the mind of the worshipper constantly alert, speculating as to what will come next and endeavouring to find a reason for that which has been.

Then again, with the very few exceptions of Christmas and Easter Days, and occasions devoted to special interests such as missions, harvest thanksgivings, etc., our congregations have no opportunity of anticipating the predominant spirit of the service, and of coming to church with that direct preparedness of mind which is a very important (though too often neglected) factor in true and intelligent worship. This, I take it, is an unfortunate outcome of Nonconformist rejection of the authorised division of the Christian year.

Under existing conditions, it devolves upon the minister alone to determine the character of the service; and an experience of over fifteen years as organist has led me to the conclusion that in lamentably rare instances does his care in this matter extend beyond his sermon. Occasionally, indeed, he will ask that a particular hymn may be sung before or after it; but the sung portions of what are sometimes irreverently styled "the preliminaries" are too frequently left to the selection of the organist, who, in ignorance of the minister's subject, must perforce be guided mainly by personal preference, and may or may not happen to hit upon something appropriate, and certainly is not to be blamed if he misses the mark.

It must be admitted that in many cases the organist does not seek to ascertain beforehand the subject of the sermon; or, accidentally knowing it, is at no pains to follow its spirit in the selection of such musical parts of the service as may be left to him; but speaking from my own experience (which I do not think is singular), I should say that the average minister shares equally with the average organist the fault of indifference to a unity of idea being observed throughout every service; and I venture to think that if the minister were to cultivate a personal acquaintance with his organist, show a friendly (but not dictatorial) interest in the musical arrangements, and spare a few moments each week to indicate the character he proposes giving to the following Sunday's services, he would find the musician most ready to co-operate in avoiding that disjointedness which is so painful to a sensitive worshipper.

As to the result to be attained, I am entirely at one with "Preacher"; but I probably express the sentiments of the majority of my brother organists when I say that his proposed method somewhat oversteps the practical.

In the nature of things, the man entrusted with the direction of the musical arrangements should, from his special knowledge, be better able than the minister to determine what is fittest to be sung on any given occasion; he being in a position to more accurately gauge the capabilities of choir and congregation, a variable quantity, as we know to our cost, and always an important consideration.

A good organist and choirmaster should be at least as capable of *choosing* discreetly, as of *rendering* well, and I may remind "Preacher" that for one minister who has any practical knowledge of matters musical, there are twenty who have none, and whose selection of the psalmody (to say nothing of the voluntaries) would not conduce to the happiness of congregation, choir, or organist.

I have nothing to say against the minister choosing the *hymns*; and for the rest, I believe that, if he takes the organist into his confidence as a *colleague*, he is not likely to find his suggestions as to other musical items resented, or to experience much difficulty in obtaining the desired unity of feeling in the constituent parts of the service.—Yours faithfully,

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Contralto (viciously): "It means you're a stick."

FOND PARENT: "She's got a lot of music in her."

Sarcastic Neighbour: "Yes; what a pity it's allowed to escape."

MRS. X — is very fond of singing in public. Unfortunately she sings frightfully off the key, and it has taken her several years to become aware of the fact.

Recently she consulted a specialist, Dr. Muir, who informed her that she was suffering from hyperæsthesia and anæsthesia of the pharynx, due to the presence of enlarged glands in the glosso-epiglottic fossæ, to distended tonsillar crypts, or some other local organic change.

Mrs. X — is now happy.

THE only creature who absolutely cannot be forgiven in this world is the boy who tries to sing bass.

"CAN you tell me, Professor," asked Grigsby, "what an 'extempore pianist' is? I see that the performances of such a pianist are advertised."

"Certainly," said the Professor; "ex, out of; tempo, time; an extempore pianist is one that plays out of time!"





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Contralto (viciously): "It means you're a stick."

FOND PARENT: "She's got a lot of music in her."

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